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## The language of musical technique in greek epic diction

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Γοῖ ἐπὶ δέσποσιν, πάντων ἔδοξ' ἀσπάζεσθαι  
Hésiode, *Théogonie* 117.

According to Greek tradition, the first treatise «On music» (Περὶ μουσικῆς) was that of Lasus of Hermione, the eminent musician and musicologist of the late sixth century (Mart. Cap. 9.936; *Suda* s.v. Λάσος). Prior to this, of course, Greece enjoyed a flourishing and highly refined musical culture, both in the melic poetry of the Archaic period and the epic tradition which reached its last great flowering with the Ionic or «Homeric» school. Clearly the practitioners of these earlier styles were able to communicate to each other, and to the their students, the essentials of their τέχνη (West 1992a: 218). Therefore, prior to Lasus – or whoever was first to write on the subject – there existed in oral tradition a «technical» musical vocabulary. Some of these words may have persisted, changed or unchanged, into the Classical and later periods (two ready examples are the string names ὑπάτη and νήτη, since these superlatives, known to Homer, dropped from ordinary speech at an early date: see West 1981: 120). Naturally, this continuity would have been most evident in the earliest written works; unfortunately, no treatises have survived from the two centuries which separate Lasus from the (substantially extant) *Elements Harmonica* of Aristoxenus in the late fourth century. In this paper I shall attempt to illuminate this lost language with evidence drawn from archaic Greek poetry, and especially epic diction. The material I shall discuss is largely indirect, of course, since none of the poems purports to be a technical treatise. And yet the poets appear to have employed «fragments» of their professional vocabulary in the not-infrequent passages which have music as their theme.

It is not surprising that this material is most concentrated in the Homeric *Hymn to Hermes*, where the lyre and its music – the proper domain of the poet himself – are a main point of contention between Apollo and his new-born brother. A brief consideration of this struggle is needed to establish the quasi-technical character of the passages from which my detailed evidence is drawn.

Apollo is amusingly portrayed as a jealous older sibling who is threatened by a new addition to his family. For Hermes, with the theft of Apollo's cattle, his precocious musicianship, and insistent demands for prophetic knowledge, is aggressively grabbing at his brother's toys. In this way the poet exploits Hermes' traditional role as divine thief – a charge leveled by the resentful Apollo as he grudgingly admires the sound of the new tortoise shell lyre (φρῆντρα, 446). Sibling rivalry among divinities is necessarily a theogonic struggle: the birth of a god requires a new allotment of power, and Apollo must now make room for an interloper. This theme is brought to the fore when Hermes, to demonstrate his invention, sings a theogony (426-434). As the infant delights in the new playing, his song within a song is a query to the powers that be: Hermes ponders his place within the wide world, knowing that a new line must be added to the poets' list of allotments, for he is latest and last «according to age» (κατὰ πρόσβην).

Apollo, of course, has had his own domain prior to Hermes' birth, and according to the poem's internal chronology this included music. In response to his brother's prodigious musicality, Apollo himself asserts (somewhat petulantly, one might imagine) that he is *already* an attendant of the Muses (450 sqq.):

καὶ γὰρ ἐγὼ Μούσῃσιν Ὀλυμπιάδεσσιν ὀπηδῶς,  
τῆσι χοροὶ τε μέλονται καὶ ἄγλαός οἱμος ἀοιδῆς  
καὶ μολπῇ τιθαλνῶ καὶ ἡμέροισι βρόμος αὐλῶν.

For I too am a follower of the Muses of Olympus,  
To whom the splendid path of song and choruses are dear,  
And flowering lyre-play [μολπῇ] and the lovely rumble of aulos.

The antithesis of μολπῇ and αὐλῶν strongly suggests that the former be understood as lyre-music; its more usual (but vague) translation as «song and dance» is further excluded by the otherwise redundant mention of χοροὶ and ἀοιδῆς in the preceding verse (Gemoll 1886: ad loc.); this interpretation is supported by 475 sq. (ἀλλ' ἐπεὶ οὖν τοι θυμὸς ἐπιθεὶ κίθαριζεν, / μέλτεο καὶ κίθαριζες) and Homeric passages where μολπῇ is allied with stringed-instrument performance<sup>1</sup>; note also Euripides *HF* 683 sq. παρά τε χέλυσι ἐπιτατόνουν μολπῶν. What is strange, as Gemoll noted, is that stringed-instrument music should be acknowledged here when Hermes has only just invented the lyre!<sup>2</sup>

That Hermes' lyre is not the first of all stringed instruments is confirmed later in the poem by the unambiguous testimony of Apollo himself, when he bursts out (514 sq.):

δεῖδ' ἱα Μαῖδος υἱὲ διὰ κτορε ποικιλομήτα  
μή μοι ἀνακλήνης κίθαριν καὶ καμπύλα τόξα.

Son of Maia, wily-minded messenger, I fear that  
You might snatch away from me the kitharis and angled bow!

At first glance one might read ἀνακλήνης as «steal back» – that is, Apollo is afraid that Hermes will recant his gift of the lyre and thereby deprive him of his marvellous new acquisition. But this interpretation is excluded by mention of the bow, with which Hermes has had nothing to do as yet. One might cavil that mention of the bow is a simple slip of the poet's tongue (or pen). And yet it is the very detail of the bow which gives the passage its poetic potency. The verses echo the older *Hymn to Apollo*, with which our poet will have been familiar, in which Apollo, during his own prodigious childhood, leapt from the cradle to stake his claim among the gods (*H. Ap.* 127-132):

αὐτὰρ ἐπεὶ δὴ Φοῖβε κατέβροτος ἀμβροτον εἶδ' αἶψα,  
οὐδ' αἶψ' ἔπειτ' ἴσχυον χρύσειον στράφος ἀσπαίροντα,  
οὐδ' ἐπὶ θεσμός αἶψα, λύοντο δὲ πείρατα πάντα.  
αὐτίκα δ' ἀθανάτῃσι μετ' ὕδα Φοῖβος Ἀπόλλων  
εἶη μοι κίθαρις τε φίλη καὶ καμπύλα τόξα,  
χρήσω δ' ἀνθρώποισι Διὸς ἡμετέρτα βουλῆν.

But Phoebus, when you'd finished off the godly provender,  
Then the golden blankets could not hold you back,  
And no bond restrained you any longer, and all ties were undone.  
And at once to the immortals Phoebus Apollo pronounced:

1. Biedoblawski (1924-5) showed that the radical meaning of μολπῇ is «play», as can still be seen from *Il.* 13.233: κωνῶν μολπήσθαι γένετον (cf. 17.255). Elsewhere in Homer the word had become quite vague, variously comprising «dance», «song», or «song and dance», with or without the ὄργανον. By the Archaic period, μολπῇ means specifically «song» (where stringed music is often implicit). Of the many Homeric passages, those which bear most closely on the present problem are *Od.* 1.152: μολπῇ τ' ὀρχήσας, τ. of Phemius' impending performance; 21.430 μολπῇ καὶ ὄρχασιν.

2. Gemoll 1886: 244, which bears quoting in full: «Was hier weiter sagte zu verstehen ist, kann kaum fraglich sein. Die Verbindung mit der Flötenmusik macht es wahrscheinlich, dass hier das Saitenspiel gemeint ist. Da nun aber das Instrument des Hermes offenbar das erste sein soll, so könnte man vielleicht annehmen, dass wohl hier s.v.a. tanz sein soll. Weil aber Chorregeln und Gesang in vs. 451 schon erwähnt sind, bleibt nur noch die Instrumentalmusik. Dass nun von Apollon ausgesagt wird, dass er sowohl Saitenspiel als Flötenmusik liebte, ist nicht wunderbar, aber dass, wo die Kithara eben erst erfunden ist, schon des Saitenspiels gedacht wird, das ist das Merkwürdige.»

Let me have as mine the κιθάρις and angled bow,  
and I shall proclaim to men the unerring will of Zeus.

κιθάρις... καὶ καμπύλα τόξα in the *Hymn to Hermes* is formulaic (noting too that καμπύλα τόξα is frequent elsewhere in Homer, often in this position<sup>3</sup>) and would have called to mind a traditional theme, the ancient «harmonic» association of bow and lyre (see further Franklin 2002a: 2-5). This is best known perhaps from Heracitus (22B51), but clearly was equally familiar to the epic singers – and indeed to Homer himself, as shown by the archer-kitharist simile (v. *infra*).

That chordophone music is already in Apollo's domain is further reflected in the striking use throughout the poem of the verb (τυ)κιθαρίζειν, despite the fact that, organologically speaking, it is actually the tortoiseshell λύρα that Hermes has invented (17, 425, 433, 455, 475 sq., 510); note especially 423 (λύρη... κιθαρίζων) and 499 (κιθάριν δὲ λαβών; cf. 509)<sup>4</sup>. In the Nicomachean catalogue (v. *infra*), the same careful qualification is made: it is not the lyre as a class that Hermes invented, but «the one made from the tortoise» (τὴν λύραν τὴν ἐκ τῆς χελύνης); «did the Greeks remember an earlier lyre?» inquired *Wilmington-Ingram* in the margin of his copy of Jan 1895 (kept at the Institute of Classical Studies in London). Other sources credit Apollo with playing the κιθάρα before Hermes finds the tortoise<sup>5</sup>. This mythological conflict is reflected in two of Pausanias' descriptions (5.14.8-9, 9.30.1): an altar at Elis was shared by Hermes and Apollo, the one having invented the λύρα, the other the κιθάρα, while on Mount Helicon was a bronze of Apollo and Hermes «fighting for the lyre» (μαχόμενοι περὶ τῆς λύρας). Perhaps most significant is the testimony of Lucian (*DDeor* 11.4), where Apollo admits that young Hermes plays so well that «even I am jealous of him, though I have been pursuing the κιθάρα for ages» (καὶ μὲ αὐτὸν φθονεῖν πάλα κιθαρίζειν ἀσκούοντα).

This is why Hermes can address Apollo as «knowing how to sing beautifully and well, in the proper fashion» (καλὰ καὶ εὖ κατὰ κόσμον ἐπιστάμενος ἀγορεύειν, 479). This language too is formulaic, belong-

ing to a larger family of expressions – what may be called a «multiform phrase» (cf. Lord 1991: 27 ff., 76) – which often have musical applications.

κατὰ κόσμον («in due order», lit. «according to the cut»?) had a specific application to heroic singing, describing the proper sequencing of scenes and themes that defined a given tale or μῦθος – a skill of basic importance in sung narrative (Heubeck/West/Hainsworth 1988: 1.378; cf. the Yugoslav testimonies in Lord 1960: 26-29). This sense is most evident in the passage of the *Hymn to Hermes* which describes the god's proper ordering of his theogony (433, πάντ' ἐνέπων κατὰ κόσμον). The phrase appears in the same metrical position in *Odyssey*'s praise of Demodocus for his recounting of the Achaeans' travails (*Od.* 8.489 κατὰ κόσμον Ἀχαιῶν οἶτον ἀειδῆς). Note also *b. Bacch.* 59 (κοσμήσαι δοιδῆν) and *Od.* 8.496 (κατὰ μοῖραν).

εὖ... ἐπιστάμενος is a refraction of the more common εὖ καὶ ἐπιστάμενος which commences many a hexameter. Describing good workmanship generally, this may be regarded as a technical phrase in that it describes the «well and knowledgeable» execution of a τέχνη (*Od.* 20.161, 23.197, *Hes. Op.* 107; cf. *Il.* 2.611, *Od.* 4.231, 9.49, 17.341, 21.44). ἐπιστάμενος/-ως («knowledgeable/-ably») appears by itself elsewhere in the context of epic expertise. Alcinous likens Odysseus to a singer who has told his tale ἐπιστάμενος (*Od.* 11.367 sq. οὐδ' ἔτι μὲν μορφή ἔπειον, ἐνὶ δὲ φρένες ἐσθλαί, / μῦθον δ' ὥς ὅτ' ἀοιδὸς ἐπιστάμενος κατέλεξας). Compare the quasi-musical context of 19.457 (ῥῆσαν ἐπιστάμενος, ἐπαοιδῆ δ' αἶμα κελαιὸν / ἔσχεθον, «they bound [sc. the wound] knowledgeably and with an incantation held back the black blood»).

It is not simply the case, then, that Apollo already «knows how to sing well». He is master of an existing idiom, characterized with special poetic language reserved by the tradition to describe performers, performance, and other musical facts. The same was said of Hermes' musical debut; thus, despite being an innovator (as well as an infant), he himself sings his theogony within the bounds of established epic technique (the *Hymn* itself being, of course, a post-Hesiodic composition). Note that in this passage one might equally construe κατὰ κόσμον with both κιθαρίζων and ἐνέπων, so that proper instrumental performance becomes included in the epic τέχνη – just as Homer describes a citharode as ἀνὴρ φόρμιγγος ἐπιστάμενος καὶ ἀοιδῆς (*Od.* 21.406).

6. For a detailed (and favorable) evaluation of Demodocus' songs from the perspective of epic composition, see Fralon 1997.

3. *Il.* 3.17, 5.97, 10.333, 12.372, 21.502; *Od.* 9.156, 21.359, 362.

4. Maas & Snyder (1989: 27) note that κιθάρις and φόρμιγγς appear to be used in connection with Apollo, λύρη with Hermes: «the association of the phorminx with Apollo helps clarify what at first appears to be the poet's hopelessly arbitrary choice of names for the instruments».

5. Paus. 8.31.3 sq. describes a relief of Pan with syrinx and Ἀπόλλων κιθαρίζων, bearing the inscription that «they are of the first gods» (εἶναι οὗτος θεῶν τῶν πρώτων); (Orph.) *A.* 282; *Isid. Etym.* 3.22.2: *facta optimem auctor Graecorum cithararum usui reperiunt fuisse ab Apolline ordinar* («But according to the Greeks' belief, the use of the κιθάρα is believed to have been invented by Apollo»), afterwards mentioning Hermes and the λύρα.

This last passage occurs in Homer's archer-citharode simile of Book 1. Here Alcinous' comparison of Odysseus to an epic singer (v. *supra*) finds its diapason in the archery contest, when Odysseus, bending his bow, is compared to a «knowledgeable» citharode stringing his lyre (406-411):

ὥς ὅτ' ἀνὴρ φόρμιγγος ἐπιστάμενος καὶ αἰοιδῆς  
ῥηιδίως ἐτάναυσε νέφρ' ἐπὶ κόλλῳι χορδῶν,  
ἄψας ἀφορτέρωθεν ἐυστρεφὲς ἔντερρον οἶός,  
ὥς ἄρ' ἄτερ σπουδῆς τάνυσεν μέγα τόδ' Ὀδυσσεύς.  
δεξιτέρῃ δ' ἄρα χειρὶ λαβὼν περισσάτο νευρῆς  
ἢ δ' ὑπὸ καλὸν αἶεσι, χεῖρόνι ἐκίχλη αὐδῆν.

As when a man, who knows both singing and the phorminx,  
Lightly stretches a string around a new tuning-strip,  
Fastening the well-turned sheep-gut from both ends,  
So Odysseus, in no great hurry, strung the giant bow.  
In his right hand grasping it he tried the string;  
And, like a swallow's voice, it sang a beautiful accompaniment.

Expanding poetically on the traditional pairing of bow and lyre seen in the epic formulation discussed above, this passage corresponds to the epheuristic bow-stringing scene of *Il.* 4.104-126. It provides a professional musical context in which to present Odysseus as a warrior-poet bringing his own epic to its proper conclusion (κατὰ κόσμον) through the instrument of the bow. For in early Greek poetry, cognition and intellectual process, normally the domain of the poet, could be symbolized by archery (Sansone 1975: 7-10, 85). This is best seen perhaps in Pindar's word-joined tongue<sup>7</sup> which discharges a hail of verbal arrows (Pi. *I.* 5.46 sqq); one thinks also of Homer's «winged words». This conception may even be an Indo-European poetic inheritance (cf. Dumézil 1995: 139 f.; Franklin 2002a: 2).

We find another technical and formulaic «fragment» in the *Odyssey* passage, ὑπὸ καλὸν αἶεσι(v). To judge from its two appearances in the *Hymn to Hermes* (54, 502), the phrase was normally used of «singing under» the lyre – with its accompaniment or along with it<sup>8</sup>. This sense is reversed in the *Odyssey* passage, however, where it is a string – in this case a bowstring – which «accompanies» the action of a «performer» – thus developing the motif of the «sounding bowstring», doubtless a conventional detail in archery set-pieces like that of *Il.* 4. Clearly the expression ὑπὸ καλὸν αἶεσι(v) was stable enough in Homer's time to support this sort of image-play. The invertibility of the idea is further

reflected in a variant reading of the *Iliad* which goes back to a learned debate of the third century B.C. between Alexandrian editors of Homer. Zenodotus' emendation λίνος δ' ὑπὸ καλὸν αἶεσι («the flaxen string sang along beautifully») parallels the *Odyssey* passage, while Aristarchus championed what may be taken as the standard usage – and what actually appears in the manuscripts of Homer: λίνον δ' ὑπὸ καλὸν αἶεσι («he sang the Linus-song beautifully to the instrument's accompaniment»).

Odysseus' trial of the bowstring (περίσαστο νευρῆς) is a further musical allusion to a technique openly described in the *Hymn to Hermes*. When the god has finished constructing his lyre, «he tested it for its tuning with a pick» (πλήκτρῳ ἐπιπρήνιζε κατὰ μέλος, 53; the verse is repeated exactly at 419, and with a variation at 501). With both bow and lyre, the purpose of this must be to see whether the string is properly strung or tuned (the expression κατὰ μέλος is discussed below)<sup>9</sup>. This state is encapsulated in a little-known but fundamental definition of ἀρμονία preserved in an Aristophanic scholion (ad Ar. Eq. 994; cf. the variation in the *Suda* s.v. ἀρμονίαν):

ἀρμονίαν οἱ μουσικοὶ καλοῦσι τὸ «ὅτι καὶ ἐπιστάμενός» εἶναι τὰς νευρὰς ἐν τοῖς κρούμασι τῶν ᾠμάτων.

Musicians call it ἀρμονία when, in the accompaniment of songs, the strings are [sc. tuned] «well and knowledgeably».

That τὸ «ὅτι καὶ ἐπιστάμενός» εἶναι τὴν νευρὰν may as a whole be read dactylically (- | - - - | - - - | - - - | - - -) is no doubt chance, given the normal metrical position of ὅτι καὶ ἐπιστάμενός in line-initial position, as well as the prosaic nature of the articular infinitive. What is clearly not coincidental, however, is the embedding of this phrase in a definition which has quite clearly come from a music-technical context. What could be the source of such a definition? A music theorist, like any other writer, might quote an epic formula simply as a way of enhancing the tone of a discussion. But since ὅτι καὶ ἐπιστάμενός seems to have had musical overtones in epic diction, is it not more likely that the ἀρμονικός in question integrated this phrase in order to maintain some continuity with earlier, oral music vocabulary? If so, then this curious definition would reflect the shift from oral to written associated by tradition with Lasus. Musical literacy itself – that is, musical notation – may

8. *Il.* 18.570 with scholia (Erbse 4.555). As Aristarchus pointed out, the same ambiguity appears in the expression «to sing the *paian* to sing *Paian*» (e.g. *Il.* 4.72 sqq.). See also comments of Edwards 1991 ad loc.

9. The testing of musical strings is also described at Ov. *Met.* 5.399 *Calliope quæritæ expertat pulchre chordas*, 10.145 sqq., cited below; Stat. *Anth.* 1.187 *filæ movent leuiterque expertas pulchre chordas*.

7. For ὕμνο- in the sense of «responding to», see Buttery 1977: 7.



some scholars are reluctant to see here any technical significance (Barker 1984-9: 1.43 n.18, cf. 1.295 n.177). And yet Apollo, hearing the new sound, explicitly inquires of his brother «What is this τέχνη?» (447, cf. 482 sqq.). Indeed, in light of the other technical phrases considered above, there is every reason for accepting these «consonant strings» at face value. The phrase *κατὰ μέλος* may offer some support for this. The MSS have *κατὰ μέλος* here, but the same (or similar) verse recurs at 419 and 501, where the reading is in both cases *κατὰ μέλος*; besides, an error of *μέλος* for *μέλος* would be easy to make. Allen/Halliday/Sikes (1936: ad loc.) thus gave *κατὰ μέλος* «the balance of evidence» and restored it in 53. Cássola countered that *μέλος*, in a musical sense, was not known to Homer (1975: ad loc.); but when the *Hymn* was composed, *μέλος* was a normal term for the musical tuning (cf. West 1992a: 177 and n. 57), and so that argument carries little weight. In either case, because the testing is done with a plectrum, the purpose must be to see if the strings are in tune, i.e. εὖ καὶ ἐπισταμένως. *κατὰ μέλος* would thus mean *singulas chordas tentavit num sonum iustum redderent* (so Baumeister 1860: ad loc.; cf. Cássola 1975: ad loc.). Similarly, *κατὰ μέλος* has been understood as «testing the strings by means of a melody» (Cássola 1975: ad loc., interpreting Allen's reading).

But a better interpretation may be possible. The phrase *κατὰ μέλος* is found three times in Aristoxenus' fragmentary presentation of his fundamental rule of *συνέχεια* or musical «continuity», where it seems to have a specific technical application (Harm. 27-29):

ὕποκεισθαι δὲ καὶ τῶν ἐξῆς κειμένων φθόγγων κατὰ μέλος ἐν ἑκάστῳ γένει ἵπτοι τοὺς τετάρτους διὰ τεττάρων συμφωνῶν ἢ τοὺς πέμπτους διὰ πέντε ἢ ἀμφοτέρως.

And let it also be laid down that, for notes which are «continuous» *κατὰ μέλος* in each genus, either every fourth note is consonant at a fourth, or every fifth note is consonant at a fifth, or both.

asserture to have been fabricated without some traditional background (Allen, Halliday & Sikes 1936: ad loc.). Yet epic themes and formulaic scenes have all the flexibility of the individual formula, admitting a range of variation from performance to performance (Lord 1960, 68 ff.), given the uncertain early history of the *Hymn* and their textual transmission. It is perfectly conceivable that both readings might have a claim to authenticity. Sophocles used *συνέχεια* in his version of the myth (Iliad 326 [Maltese]); one might argue that this induced an interpolation in the *Hymn*, but this is much the less economical scenario. Pfister uses the word in the non-musical sense of «concordant» in what is otherwise the earliest attestation (P. 1.70); but surely the poet was adapting an existing musical expression, since taken literally *συνέχεια* describes sound, and especially a relationship between sounds. Hence I readily accept *συνέχεια*—χορδῆς as a viable reading in the *Hymn*.

οὐ δὲ προσεκτόν ἐστι τοῦ συνεχῆς ὅτι μὲν ἐξ ἴσων ὅτι δ' ἐξ ἀνίσων γίνονται, ἀλλὰ πρὸς τὴν τῆς μελωδίας φύσιν πειρατέον βλέπειν κατανοεῖν τε προβομύζοντα τί μετὰ τί πέφυκεν ἡ φωνῆ διάστημα τίθεναι κατὰ μέλος.

Do not be alarmed if «the continuous» arises sometimes from equal [sc. intervals] and sometimes from unequal: one must try to look to the nature of melody and be ready to understand which interval naturally comes after which when the voice puts them together *κατὰ μέλος*.

ὕποκεισθαι δὲ καὶ τοὺς τοῖς ἐξῆς φθόγγους συμφωνοῦντας διὰ τῆς αὐτῆς συμφωνίας ἐξῆς αὐτοῖς εἶναι. ἀσυνθετόν δὲ ὑποκείσθαι ἐν ἑκάστῳ γένει εἶναι διάστημα κατὰ μέλος ὃ ἡ φωνῆ μελωδοῦσα μὴ δύναται διατεῖν εἰς διαστήματα.

And let it also be that those tones which are consonant with «continuous» tones, each through the same consonance, are «continuous» with each other. And in each genus an interval will be incomposite *κατὰ μέλος* when the voice in singing cannot break it apart into [sc. smaller] intervals.

Adherence to *συνέχεια* guaranteed the proper constitution of a heptatonic scale (what Aristoxenus called a *μέλος ἡρμωσμένον*) by requiring the «responson» of every note to another note either a consonant fifth or fourth away (Franklin 2002b: 446 ff.). In other words, this rule—which Aristoxenus held to be the «first principle» (ἀρχή) of ἁρμονική<sup>15</sup>—was concerned with the proper disposition of *consonant strings*. In the Aristoxenian passages, *κατὰ μέλος* clearly does not refer to melodies *per se*, but to the construction of tunings which must precede any playing or singing. Intervals of a *μέλος ἡρμωσμένον* which conform to *συνέχεια* occur in certain sequences «along the tuning», or are «in the μέλος».

This resonates strongly with the conjunction of *κατὰ μέλος* with ἔπειτα δὲ συμφωνοῦς... χορδῆς in the *Hymn*. Can one read here a similar technical meaning in the phrase? Not that there need have been any awareness of *συνέχεια* as formulated by Aristoxenus. But the reverse is perfectly conceivable: the Aristoxenian rule codified a means of tuning which was of basic importance already in the Archaic period. For the action of «testing» makes it clear that some definite tuning is intended—

15. Harm. 54 τοῦτο μὴ ὑπαρχόντος οὐδὲν ἐπὶ γίνεσθαι τῶν λαμπρῶν φηλοῦς. θετόν οὖν τοῦτο πρῶτον εἰς ἀρχὴν τῶν οὐ μὴ ὑπαρχόντων ἀναγίγεται τὸ ἡρμωσμένον (‘if this condition is not fulfilled, there is no use bothering about the rest and so this must be made the first principle, without the fulfillment of which the [sc. μέλος] ἡρμωσμένον is destroyed’).

that which is exemplified by the seven consonant strings. Ovid at least seems to have understood the passage in this way, to judge from his description of Orpheus tuning his lyre before a song (*Met.* 10.145-147):

Ut satis impulsas temptavit pollice chordas  
Et sensit varios, quamvis diversa sonarent,  
Concordare modos...

When sufficiently he tried the strings, plucked with his thumb,  
And heard that the several tones, though they sounded separately,  
Were consonant...

Finally, it is worth noting that the *Hymn's* lyre-construction scene also contains the first appearance of «harmonic» language (that is, words related to ἀρμόζειν or ἀρραπῆν [< «ar, «fit or join»]) in conjunction with συμφων-, so common in later sources<sup>16</sup> – most familiar perhaps from Plato's formulation ἡ γὰρ ἀρμονία συμφωνία ἐστίν («for ἀρμονία is consonance», *Smp.* 187b).

To conclude, the evidence considered here hints at an oral technical musical vocabulary during the Archaic period (with roots in the Dark Age, due to the very nature of epic diction), known to musicians who had mastered their craft – the state extolled by Alkman as τὸ καλῶς κιθαρῖσθαι (fr. 41 PMGF). When such poetic expressions appear to be untechnical, or merely quasi-technical, it is not because the poets were groping towards an as yet unformed θεωρία. They were making quick and casual allusions which would, for other professionals, call to mind a body of technical language and concepts. For the non-musical listeners (or readers), these details would impart a technical flavor without obscuring the narrative. The inclusion of epic diction in later musicological literature mirrors this use of musical diction in narrative passages. The two phenomena meet in the late Archaic period when oral θεωρία began to give way to written, a junction which, for convenience, we may associate with Lasus of Hermione and his generation.

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16. Ion of Chios fr. 32.2 (West); Hp. *Vict.* 1.8, 1.18; Pl. *Cra.* 405c, *Rep.* 4.430c, 10.616b, *Phd.* 56a; «Plato» ap. ps.-Plot. *de Mus.* 1138d; Arist. *Cael.* 2.9.290b12 sqq.; *Phys. Inst. Iac.* 238b; *De El. Delph.* 389d, cf. *De mus. princ.* 1030b; Theo Sm. 47.1-3; Adrianus ap. Theo Sm. 49.7; Iamb. in Nic. 118.21 sq. (Pitrelli), 119.18 sq.; Aristid. *Quint.* 3.23 (125.13 sqq. W-I); ps.-Censor. *de Mus.* 6.609.7; etc.